

# KERAMIC STUDIO

Vol. XVII, No. 3.

SYRACUSE, NEW YORK

July 1915



selves in this line of art reading.

NEW BOOK has just been placed on the editor's table, "Famous Italian Pictures and Their Story," Frances Haberly-Robertson, author and publisher, care of Progressive Advertising Co., Fort Wayne, Indiana. This is entertainingly written, full of condensed information and well and fully illustrated. We can cordially recommend it to all wishing to inform themselves in this line of art reading.

Apropos of our editorial of last month, one of our subscribers writes that she could not think of making a profit out of her pupils by getting up a club of subscriptions at club rates. And so she does not get them to subscribe at any rate at all. Now if she feels that way about it, there is nothing to prevent her dividing the profit with her pupils or club. But we think that any reasonable person has no objection that the one who does the work of getting up the club should have the profit.

We give this month the work of the N. Y. S. K. A. shown at the National Society of Craftsmen. It was at this exhibition that Mrs. O'Hara was awarded the honorable mention for craftwork which we mentioned two months ago.

These summer days invite one outdoors and the garden becomes the goal of all one's thoughts. To combine, then, business and pleasure becomes the aim and duty of all ceramic decorators. To take a sketch book, a few colors and brush, ensconce oneself in some shady corner and to commune with the spirit of the garden and draw inspiration therefrom is alluring from every point of view. Every garden and every year suggests new themes and new color combinations. A dainty spring flower that one hears little about, yet which would be most effective in design, is the Virginia Blue Bell or *Onestensia*, pendant clusters of a truly azure blue with pink buds and whitish green foliage. Another flower with similar colors and form but lower growth and white dotted tufts of foliage, the old fashioned Comfrey, would be equally attractive, and a little later the same colors are repeated in the lovely Forget-me-not and the gigantic *Anchusa*. Then there are the day lilies in yellow, orange with grass like foliage and white and purple with broad round leaves. Even if we omit the garden favorites, Lilacs, Iris, Peonies, Roses, Phlox, Pansies and the spring flowering bulbs, we still have a wealth of material that is not often called upon for design, but is equally desirable for it, if not more so. Here are the curious flat seed follicles of *Honesty*, the blue and white Monk's Hood, the various *Delphiniums*. Even the huge Oriental Poppies are to be found now in light salmon pinks, white and deep crimson. Then there are the blossoms of the Tulip tree, those greeny, yellowy, pinky wonders indescribable by the pen. So many of the flowering shrubs, too, have blossoms worthy of gathering into one's scrap book. The yellow bells of *Forsythia* coming before the leaves, the *Buddlya* with its long spikes of violet and rose for-get-me-not-like fragrant blossoms. The various honeysuckles, flowers and berries; the scarlet flowering

quince; the pink and white *Weigelia*s; the *Viburnums*, with their snowball blooms; *Hydrangea*, Snow berry, Indian Currant. The list is endless. Even up to frost one can gather material. After the Phlox and the *Chrysanthemums* and *Dahlias* of all types and colors, come the fruits of the *Barberries*, *Honeysuckle* and others, and the seed pods, often more interesting than the flowers themselves. This is not a garden treatise, so we will only add our time worn advice to go into the garden with the honey bee and ant and store up provision for the winter's need.

We will be glad to have letters, illustrated or otherwise, from those of our subscribers who go to the exposition at San Francisco, telling us any interesting details in regard to the ceramics there, we have the promise of illustrated articles on the subject for *Keramic Studio*, but they may not be ready early.

## BLACK-EYED DAISIES (Supplement)

Eleanor N. Harlow

OUTLINE is Dark Grey and a little Dark Brown. Flowers are Yellow Brown, a little Yellow Red and a touch of Dark Grey. Center of flowers, Dark Brown, Yellow Brown and a touch of Black. Leaves and stems are Apple Green, Yellow Green, Dark Green and Brown Green. Background is Dark Grey and a little Apple Green.

### Water Color Treatment

Rhoda Holmes Nichols

As these Black-Eyed Daisies are given in a decorative method, so will the rendering in water colors be described. Decorative in this sense means that modeling is almost entirely omitted, and the outlines are insisted upon. The coloring is simplified, and a little conventionalized, not only in the stems, but in the leaves. We do not seem to miss the exact imitation of nature, and the whole study well describes the flower in its beauty of line in a more perfect way than if its lines were lost in light and shade.

As the background is of the same tint all over a tinted paper can be used. A mounting board would answer the purpose, and its rather smooth surface would be good for the clearly defined outline. If that, or a tinted drawing paper can not be found, smooth water color white paper board should be tinted after the drawing has been completed. A very large brush should be used for this purpose and it should be kept wet from the top to the bottom and all dry together. The colors to use are Cobalt Blue, Light Red and a very little Yellow Ochre.

The orange flowers are sufficiently low in tone to be painted right over the ground, and more particularly is that able to be done, as Orange Cadmium is an opaque color. The centers are made with Burnt Sienna, Prussian Blue, and a little Alizarin Crimson. For the leaves use Hooker's Green No. 2, Raw Sienna, and a little Rose Madder.

For the final outlining of the whole study a crowquill pen will be more satisfactory than a brush. Higgin's Water-proof Ink or India Ink should be used, and an equal pressure should be born on the pen throughout. There is a slight variety of color in the flowers. Cadmium and Orange will be all that is required.

## DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

## PROBLEM XIV. COLOR HARMONY, APPLICATION (Continued)

"Beauty of Color lies in Tempered Relations. Music rarely touches the extreme range of sound, and harmonious color rarely uses the extremes of color light or color strength. Regular scales in the middle register are first given to train the ear, and so should the eye be first familiarized with medium degrees of color."—Munsell.

LESSON XIII, if assimilated, has given us a basis for our color work—a definite understandable system for the selection of our color schemes. The most important point and the one hardest of comprehension is the fact that color has *three dimensions* or *qualities*. It is not easy to differentiate between the *value* of a color and its *chroma*, although we of course, recognize the softening process. But we are apt to confuse this process with a change in value, which may, or may not, take place. A color may be reduced in intensity without changing its value—its relation to Black and White. Taking an illustration from nature, a leaf may turn from Green to Red in the Autumn without changing its value, later it may also change from a clear Red to a dull or neutralized shade without having changed its value, although in the process it may also have lost in value. In the demonstration, then, of color harmony and color balance, the neutralized colors play an important part, being used almost entirely for backgrounds and large areas, the pure colors being reserved for accent. Careful study of standard combinations will soon train the eye to "feel" harmony or discord without reasoning out the theory. For practice in the application of our theories, we will take our units of design as shown in value, using these values as a guide for our color values. Illustrate as before the two kinds of harmony, show also the warm and the cool color schemes. Work for rhythm and balance and the harmony that results from these. In our next problem we will take for our application the exercises of Problem IX.

## EXERCISE

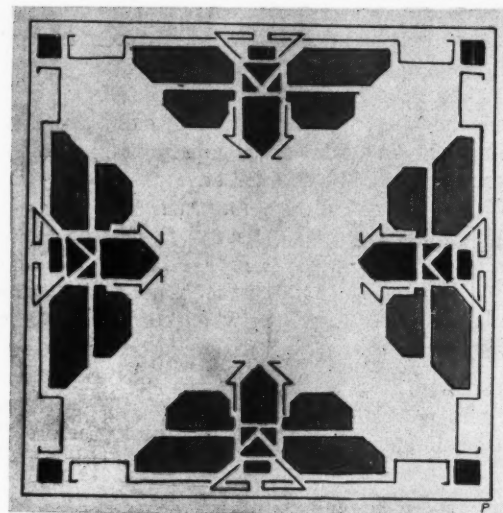
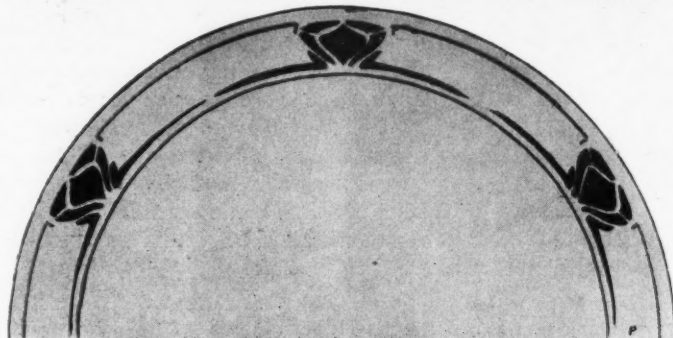
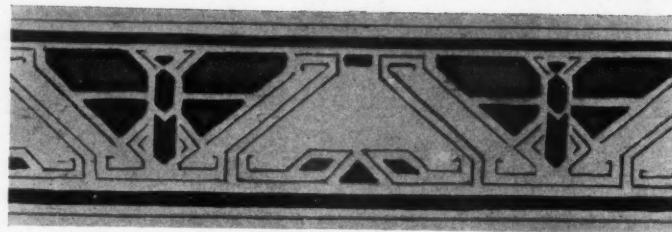
Select from Problems V and VI, six units of design for the application of our color theories. Show in two *analogous* and in two *contrasting* harmony: in one a warm and in one a cool color scheme. Show under each unit a color analysis (see illustration), indicating the *Hue*, *Value* and *degree of Chroma* of each color used. Use for this purpose the Japanese paper if procurable, preparing as for the work in neutral values. Any water color paper may be used for these experiments but the Japanese paper is especially practical where the work is sent in for criticism. Use the same brush for washes as in the neutral value work, the smaller brush being reserved for outlines, which by the way are to be considered as a part of the value work and must be tempered to the other values used. A sharp outline may spoil an otherwise harmonious color scheme.

## PROBLEM XV. COLOR HARMONY, APPLICATION (Continued).

"It is not claimed that discipline in the use of subtle colors will make another Corot or Velasquez, but it will make for comprehension of their skill."—Munsell.

"Art is not a science, but when science puts its knowledge into practice, it becomes Art, hence Art may have a scientific basis and is at its best, creation."—Walter Crane.

CONTINUING the practical application of our color theories we will revert to design of Problem IX, border, tile and plate, which already have been suggested in values. Remember that a background should never be a pure color—a color in its full intensity. Choose either a tint or a shade of a color and then decide as to whether you will have an analogous or contrasting harmony; whether you will show a cool or a warm color scheme. Watch as before for your color balance, distributing your colors according to their attractive force, the



greyed colors in larger and the pure colors in smaller areas. Proceed slowly and cautiously with color. Note in illustrations the gradual evolution from the monochrome through analogous harmony—to the more daring combinations of contrasting colors. Refer continually to your charts and diagrams until you have them perfectly as a mental picture. If your understanding is not complete, the criticisms will set you right and gradually the whole subject of color will become clear and we will be able to work with a definite understanding of a system of color, instead of depending for our judgment on a mere "feeling" or "taste." Color is a large subject but like any other it is made simple by a *system*, by a *method* of approaching it. Once grasped, the system makes of it a definite subject, and you will enjoy the mental discipline of the work of selecting definite color scheme, based on a scientific knowledge of color values and color harmony.

## EXERCISE

Put designs of Problem IX (Border, Tile and Plate) into color, being guided with reference to the color scheme by the use of the articles and by the type of the design. Watch as before for the balance of the colors and for the general harmony, choosing the color schemes methodically from the charts as per suggestions in this and previous arguments. Submit two sets for criticism, showing in one a cool, and in one a warm color scheme, show as before a color analysis of each design, indicating the three qualities—Hue, Value and degree of neutralization.



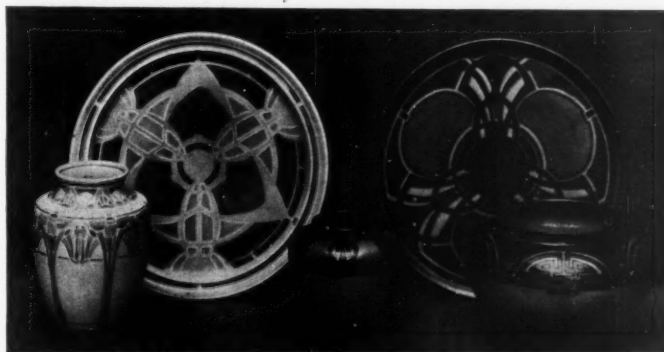


DOROTHEA WARREN O'HARA

#### EIGHTH ANNUAL EXHIBITION—NATIONAL SOCIETY OF CRAFTSMAN

THE National Society of Craftsmen held its eighth annual exhibition and sale in the gallery of the National Arts Club during the month of December.

The Trustees of the National Arts Club had placed at the disposal of the National Society of Craftsmen a one thousand dollar bond, which was exchangeable for a life membership in the National Arts Club; this bond to be awarded as prize to the member exhibiting who should be adjudged the best craftsman. The life membership prize was awarded to Karl von Rydingsvard (wood carving,) first honorable mention to Dorothea Warren O'Hara (ceramics,) second honorable mention to Grace Hazen (jewelry,) third honorable mention to Robert Bulk (jewelry.)



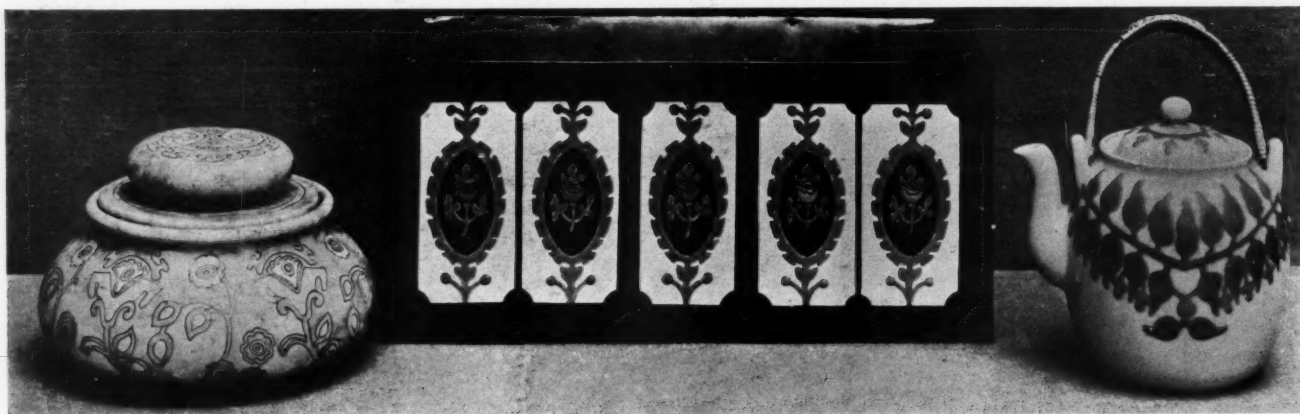
MRS. ISABELLE KISSINGER



DOROTHEA WARREN O'HARA

KERAMIC GUILD OF THE NATIONAL SOCIETY OF CRAFTSMEN

## KERAMIC STUDIO



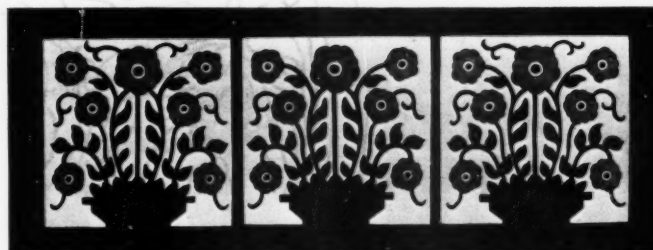
MRS. S. D. STODDARD



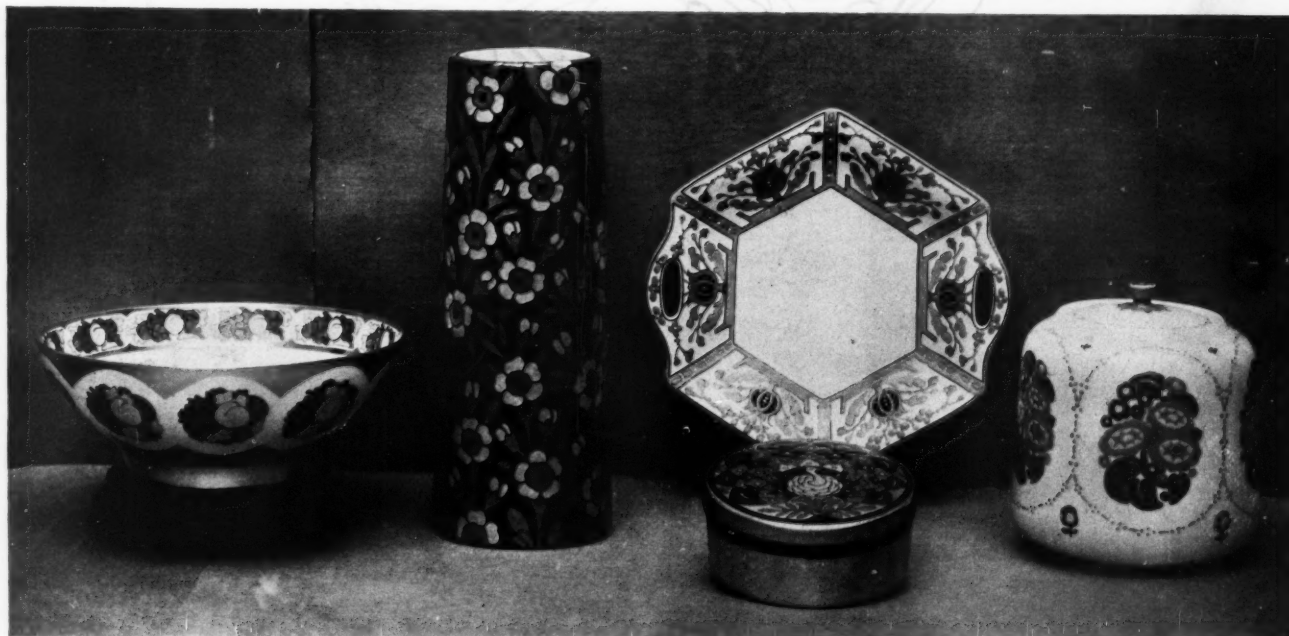
MRS. ISABELLE C. KISSINGER



MRS. CARRIE L. GWATKIN



MRS. S. D. STODDARD



MISS ESTELLE GOODLET

KERAMIC GUILD OF THE NATIONAL SOCIETY OF CRAFTSMEN





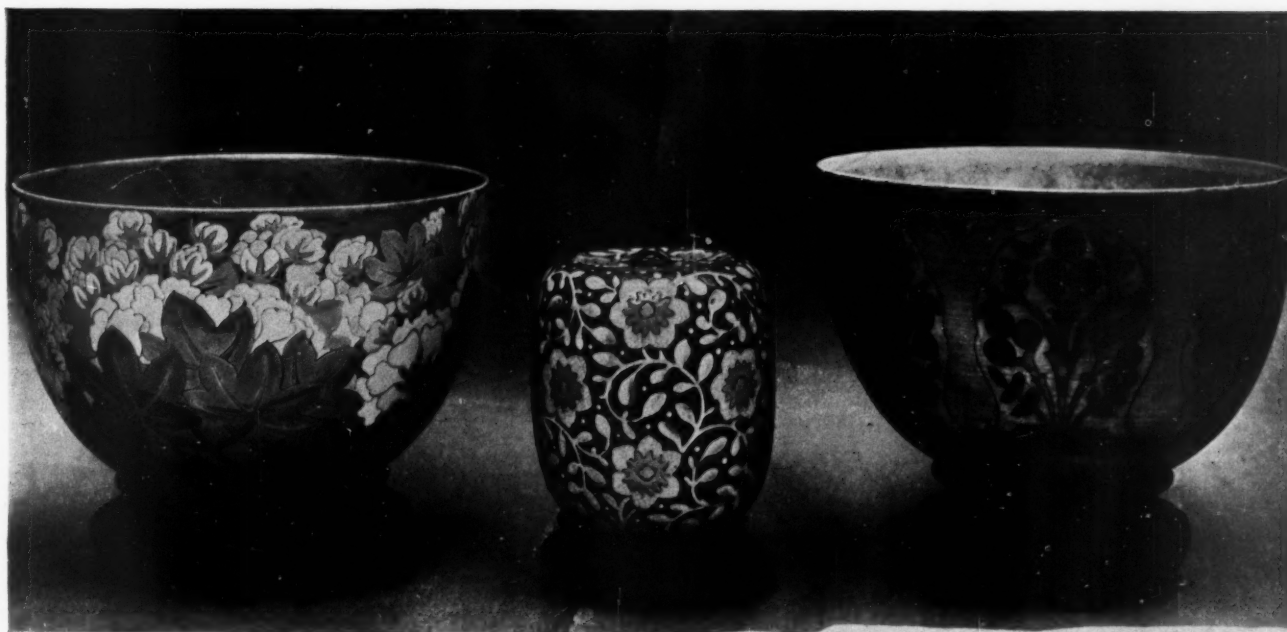
MRS. J. B. GWIN



MRS. ABBIE WALKER



MRS. CARRIE L. GWATKIN



DOROTHEA WARREN O'HARA

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## KERAMIC SOCIETY OF GREATER NEW YORK

*Charlotte P. Palmedo*

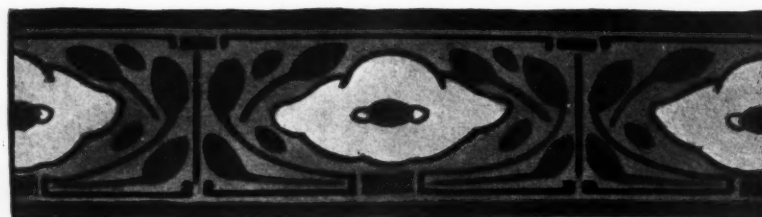
THE Ceramic Society of Greater New York held the Annual Meeting May 7, 1915, at the Park Avenue Hotel, New York City, which will be the headquarters of the Society for the coming year. The Society showed a most successful year, having held a large and interesting exhibition at the Hotel McAlpin in November, 1914, and a most helpful course in Design under Prof. Grace Cornell, of Teacher's College, New York, after January 1, 1915. In spite of all this the treasurer showed a substantial balance, which was gratifying.

The plans for 1915-1916 offer the members still greater opportunities for advancement as two courses of study are to be given. The Museum of Natural History has given the use of a lecture room for the season. Mr. Marshal Fry will give a

new course on Table Decoration, planned especially for the Society and Prof. Cornell will give a series of lessons in the Principles of Design for those new to the work.

The officers elected for the coming year are:—President, Mrs. Dorothea Warren O'Hara, New York; 1st Vice-President, Mrs. W. A. Coster, Brooklyn; 2nd Vice-President, Mrs. George Chichester, Brooklyn; Recording Secretary, Mrs. Carruth, New York; Corresponding Secretary, Mrs. T. F. Hatfield, Hoboken; Treasurer, Mrs. E. E. Smith, New York.

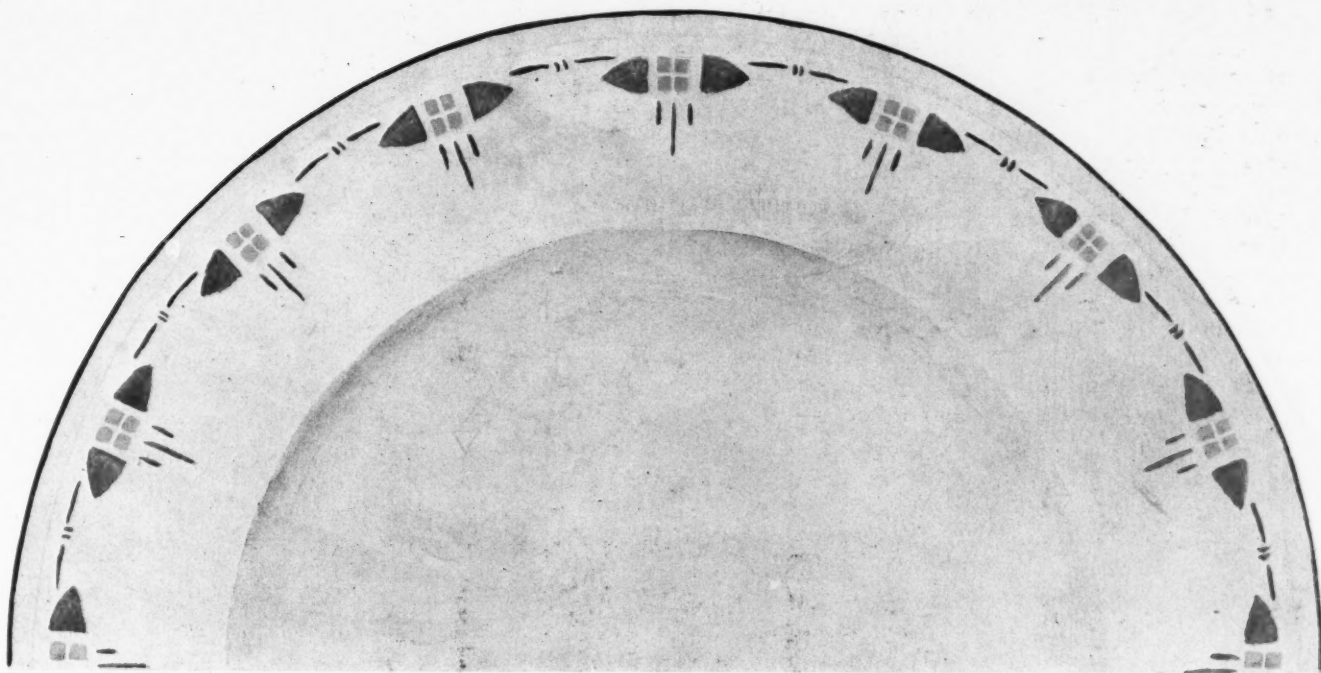
Chairmen Standing Committees:—Admissions, Miss Lorena Wilson, Brooklyn; Educational, Miss Marguerite Cameron, Orange; Exhibition, Miss Nell Garner Prince, New York; Finance, Mrs. Elizabeth Roth, New York; Printing and Publicity, Miss Charlotte P. Palmedo, Brooklyn; Extension, Miss Harrison, Orange; Good Fellowship, Mrs. W. W. Hilditch, Newark.



ROUND BOX—ALBERT W. HECKMAN

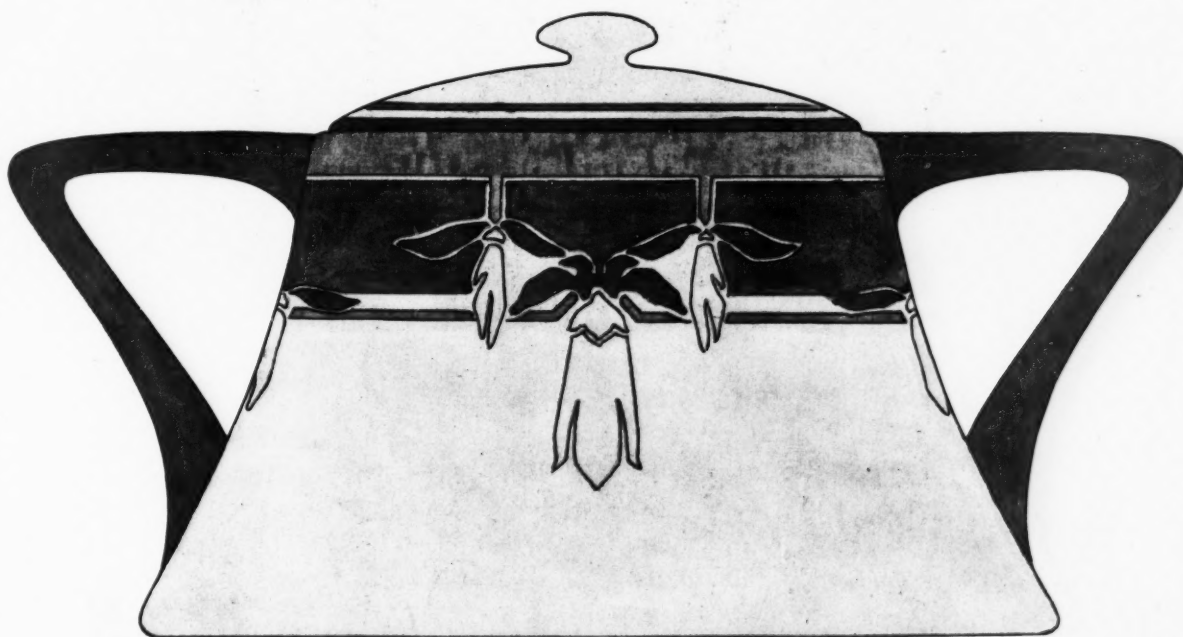
This is to be carried out in Roman Gold with Yellow and Yellow Brown Lustre. The dark touches on the buds are of Yellow Brown paint. Another treatment would be to use Light Green Lustre for the background and Yellow Lustre for the flowers with Green Gold instead of the other.





PLATE—NETTA BOTTS

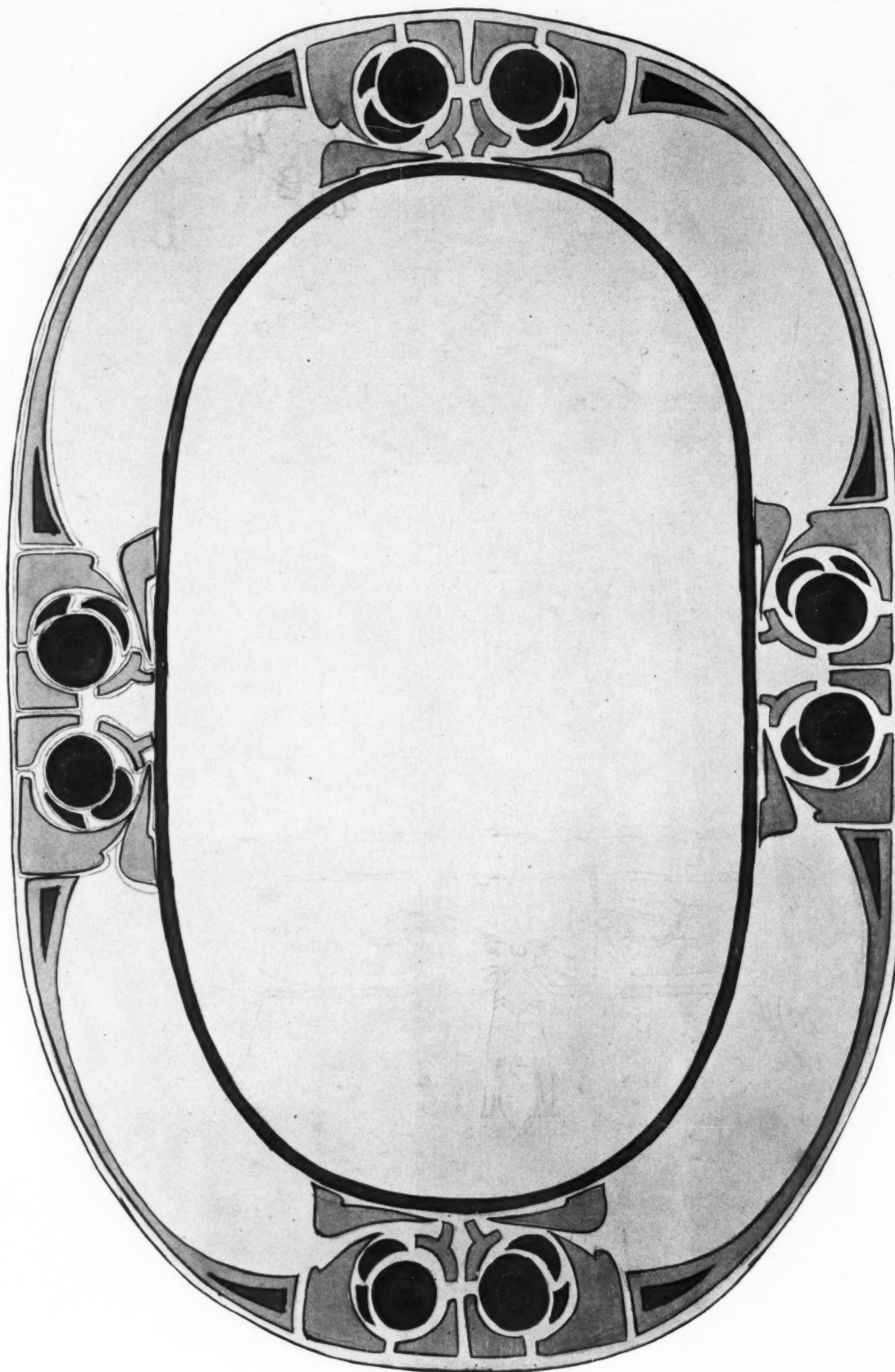
**O**IL all dark tones except line at edge of plate and dust with Florentine Green. Oil the square flower form and the space between the two fine lines at the edge of the plate and dust with Grey Blue. A thin wash of Pearl Grey and a very little Albert Yellow may be painted over the remainder of the plate if a background is desired.



DESIGN FOR SUGAR AND CREAMER—CLARA L. CONNORS

**O**UTLINES Black. First Fire—Background Copenhagen Grey; dark band, handles and band at edge of cover, Grey for Flesh; leaves one part Empire Green, one part Grey for Flesh, painted in rather light; flowers left white; narrow stems on bowl and cover and wide light band at top of bowl

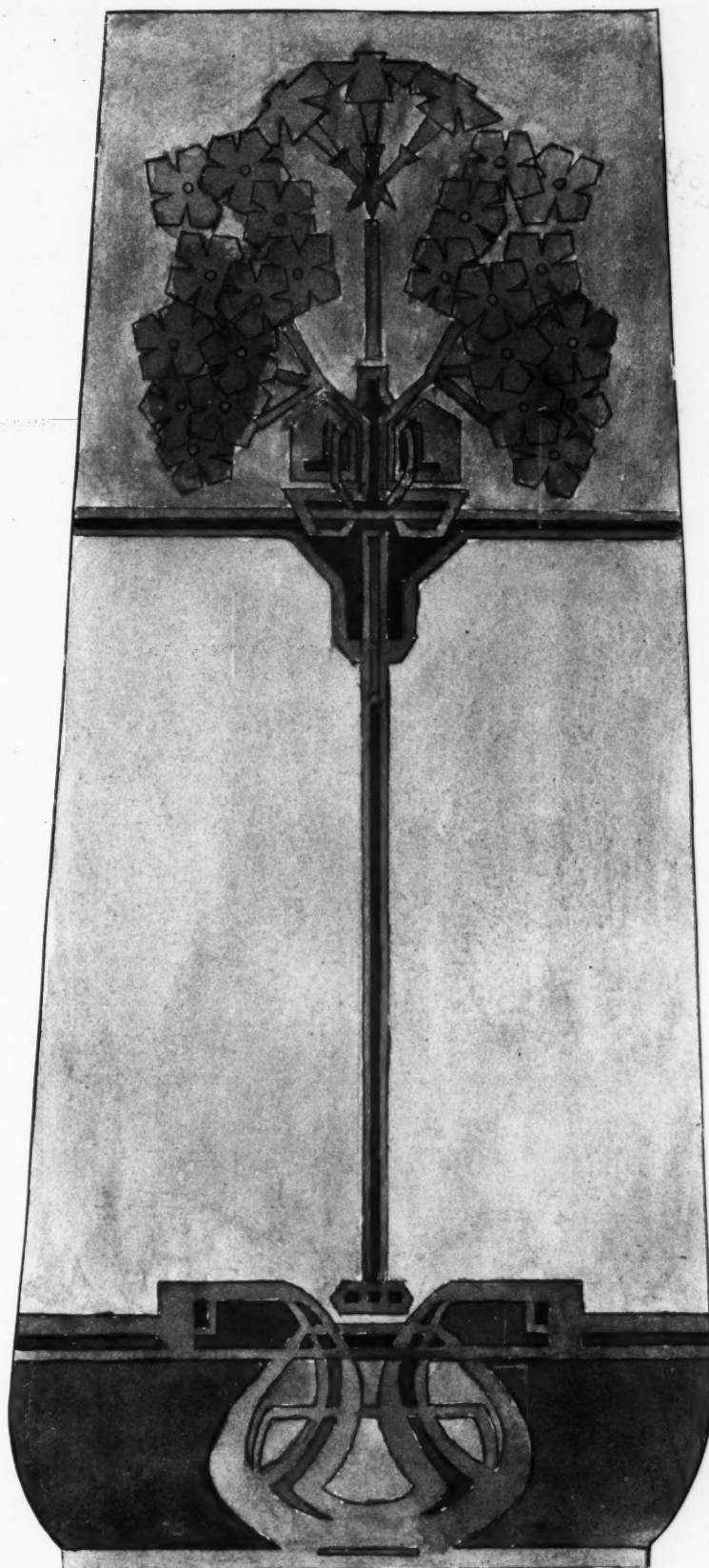
one part Silver, one part Roman Gold. Second Fire—Shade leaves with a little Empire Green; flowers Pink at the ends with Pompadour. Go over bands with the Silver and Gold mixture again.



BREAKFAST SET, PLATTER—DORIS DAWN MILLS

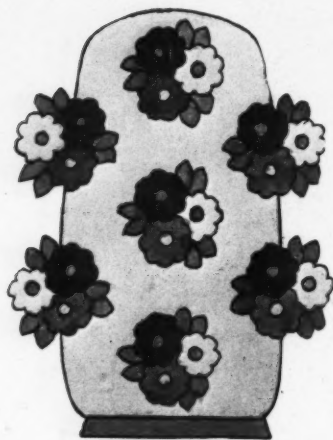
Oil all light spaces and dust with Dark Blue for Dusting. Oil the dark spaces and dust with Grey Blue. No outline is necessary, but if desired an outline of Dark Grey and Banding Blue may be used.





BELLEEK VASE IN FLAT COLOR—MAY B. HOELSCHER

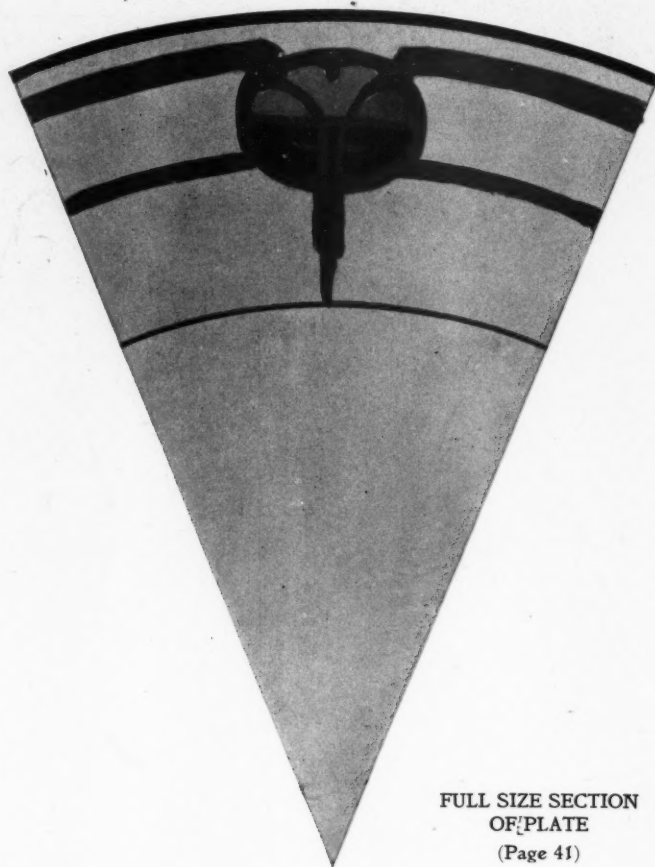
**B**ACKGROUND Pearl Grey. Outline Black and Pearl Grey mixed. Flowers Carnation. Light geometrical forms Shading Green 2 parts, Banding Blue 1 part, Copenhagen Blue, 1 part. Darker geometrical forms Shading Green, 2 parts, Banding Blue, 2 parts. Touch of Black, say a trifle heavier. Small forms in design Yellow Red. Two firings.



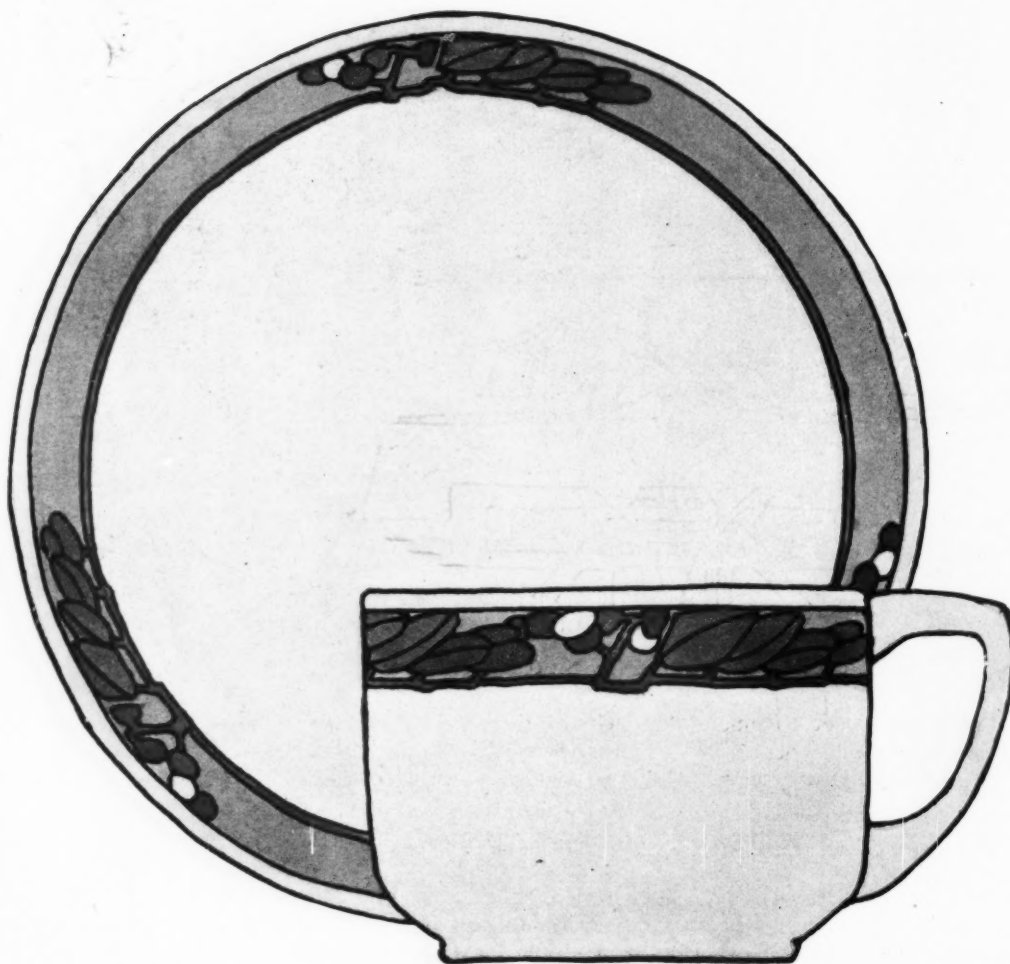
SALT SHAKER

*May B. Hoelscher*

**O**UTLINE flowers in Black. Band at bottom of salt shakers is in gold and centers of flowers are in gold. The three flowers are Delft Blue enamel, Deep Purple with a touch of Brown 4 enamel and Yellow enamel. Leaves Green enamel.



FULL SIZE SECTION  
OF PLATE  
(Page 41)



CUP AND SAUCER  
WILD SENNA MOTIF  
MARY F. OVERBECK

**H**EAVY outlines to be done in Gold. White berries to be painted in Yellow Ochre with a little Yellow Brown; other parts of design to be in Olive Green with a little Pearl Grey and a little Black. Background spaces; apply a delicate tint of Violet No. 2 with a little Pearl Grey and Black.



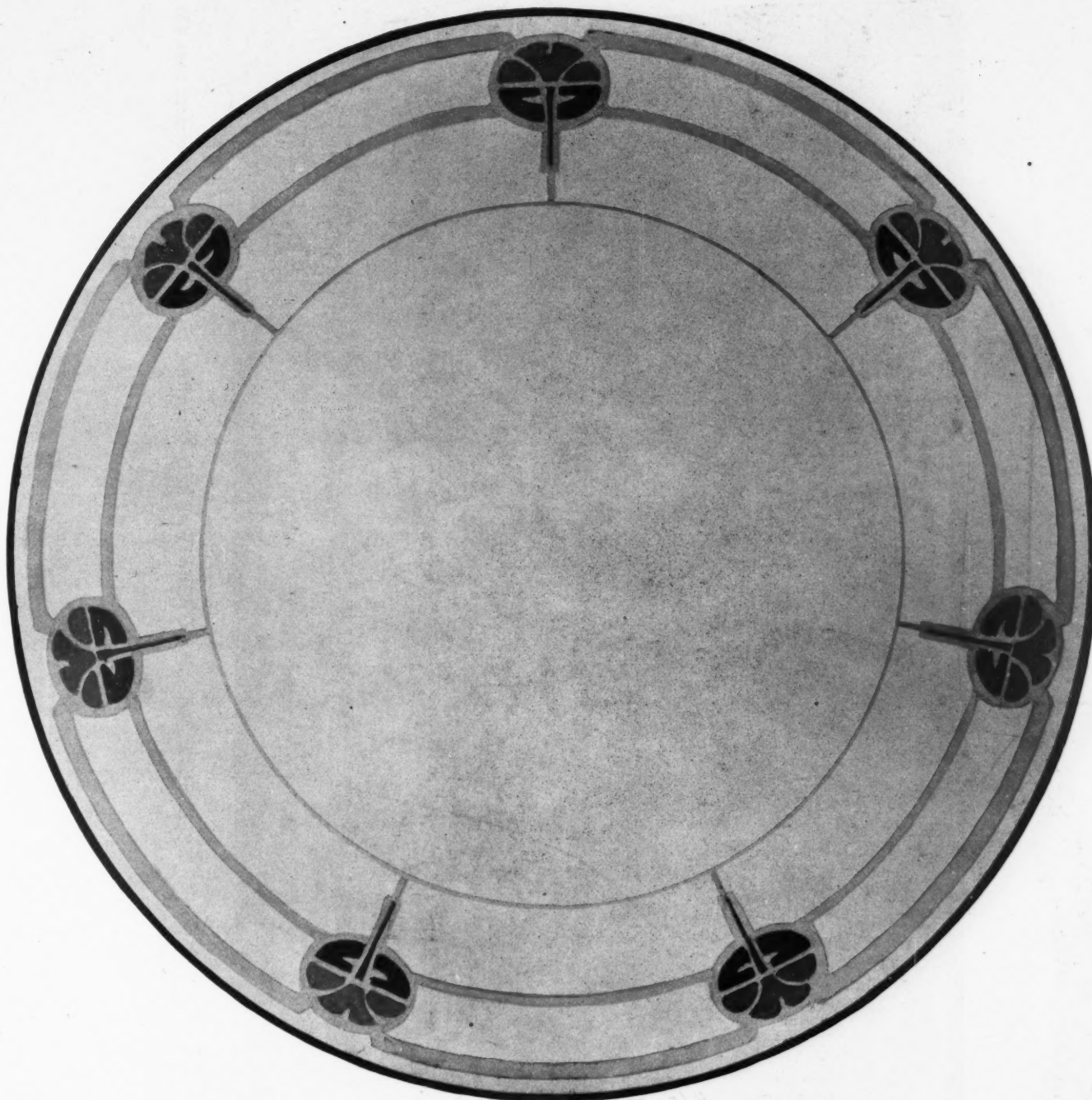
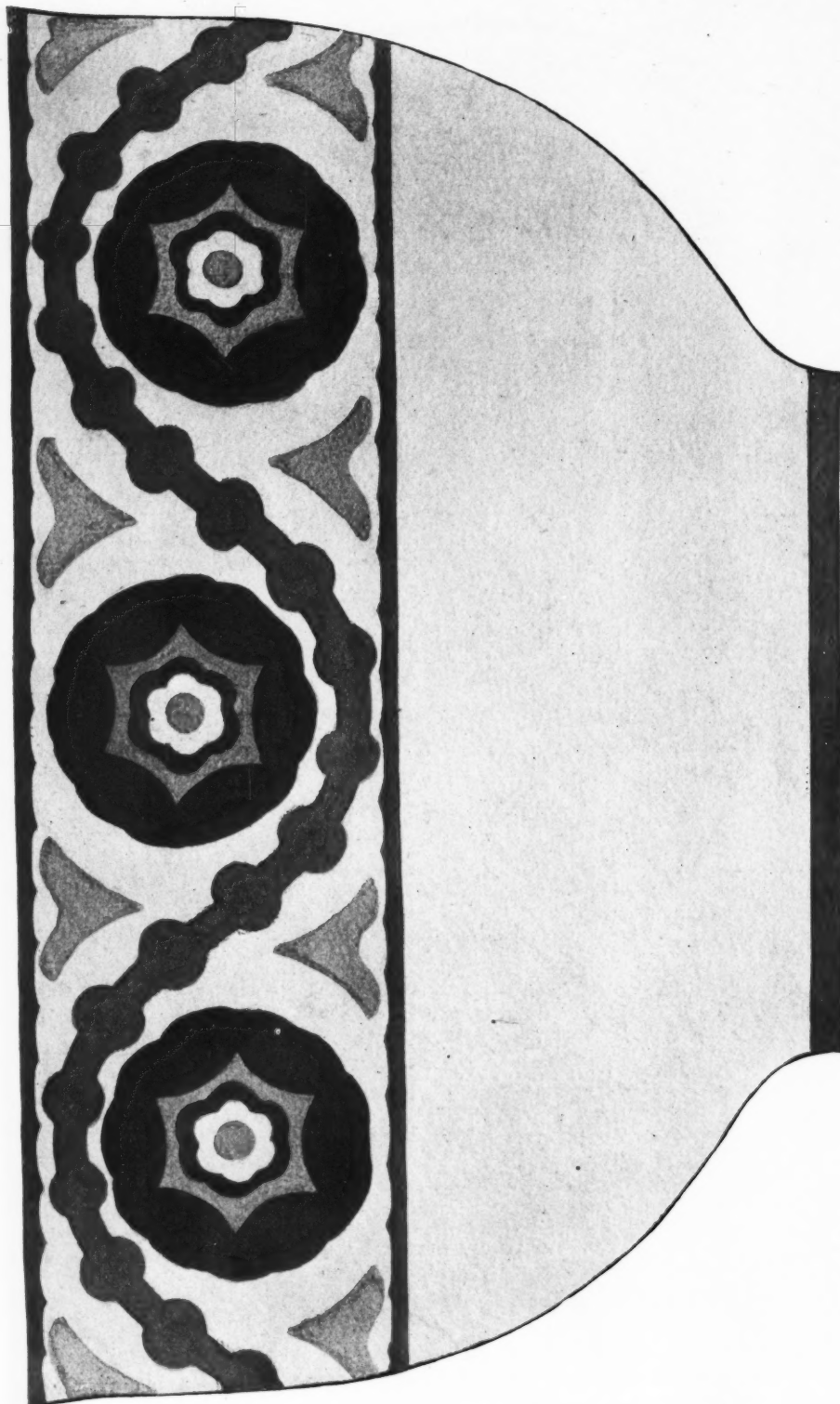


PLATE IN ENAMELS—ALICE SEYMOUR

**T**RACE in design but do not ink, paint bands and background of flower and leaf forms with Grey Green, let stand until dry enough to powder, use same color, paint outside band with

Grey Green three-fourths, Royal Green one-fourth, fire. For flower forms use Old Rose Enamel, or any dull shade of pink, and for leaves Dark Green Enamel. There is no outline.



(Treatment page 43)

BELLEK BOWL—DOROTHEA WARREN O'HARA





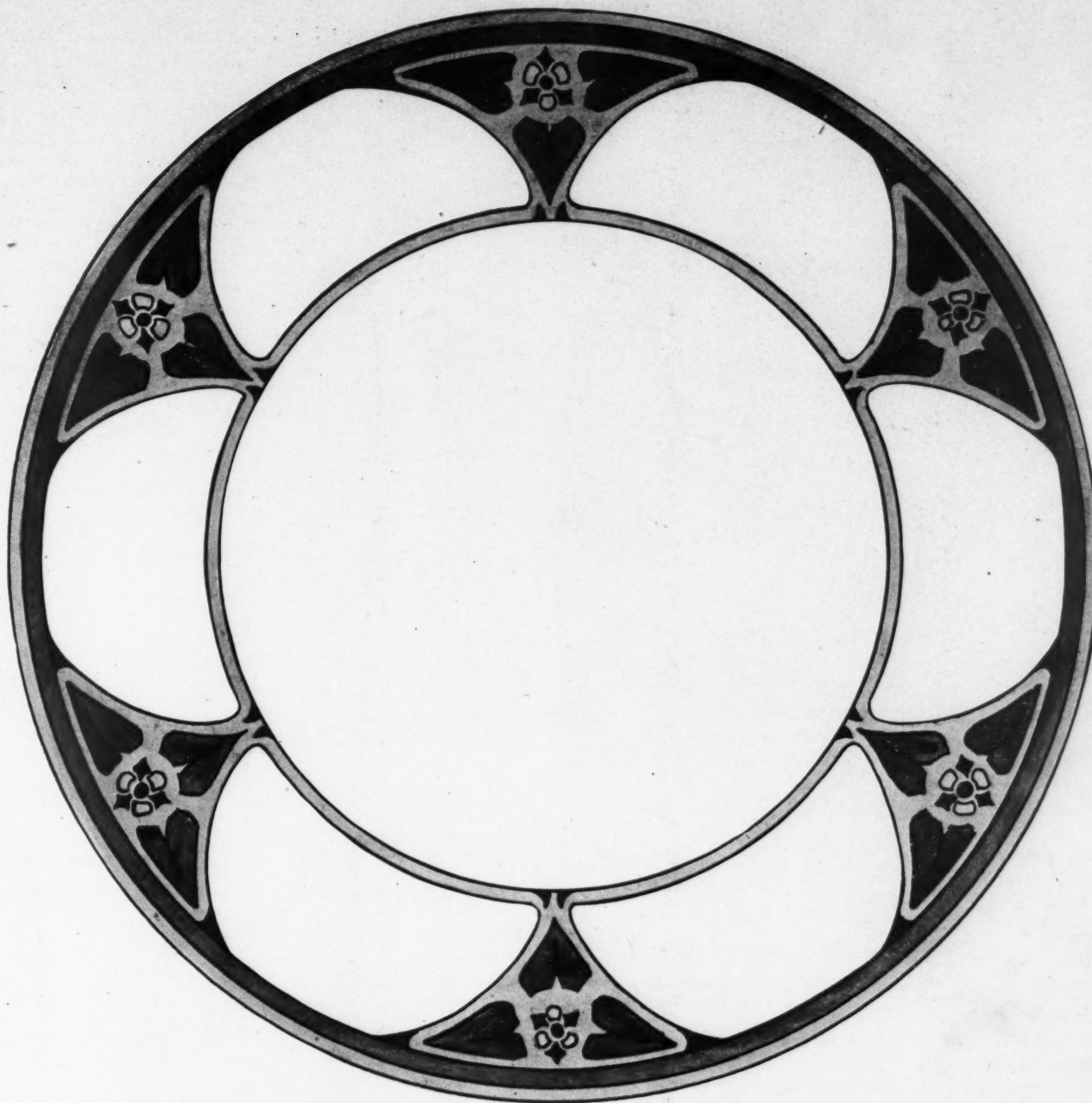
JULY 1915  
SUPPLEMENT TO  
KERAMIC STUDIO

BOWL, PERSIAN MOTIF—ALBERT W. HECKMAN

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SYRACUSE, N. Y.







DESIGN FOR PLATE—ELMA S. RITTER

**O**UTLINE and all darkest tones are Gold. Second Fire—Oil leaves and outer band and dust with Water Blue. The three light spaces in flowers are oiled and dusted with Bright Green. The large light panels between flower sections and the space at edge of the plate are oiled and dusted with Glaze for Green; this should be applied very thin.

Enamel makes the flower more brilliant as there is quite a contrast between the creamy glaze of the Belleek and the White Enamel. Gather enamel together with Warren's Enamel Medium and thin with pure turpentine. Grind until very smooth, float on with china liner No. 2.

**BELLEEK BOWL (Page 42)**

*Dorothea Warren O'Hara*

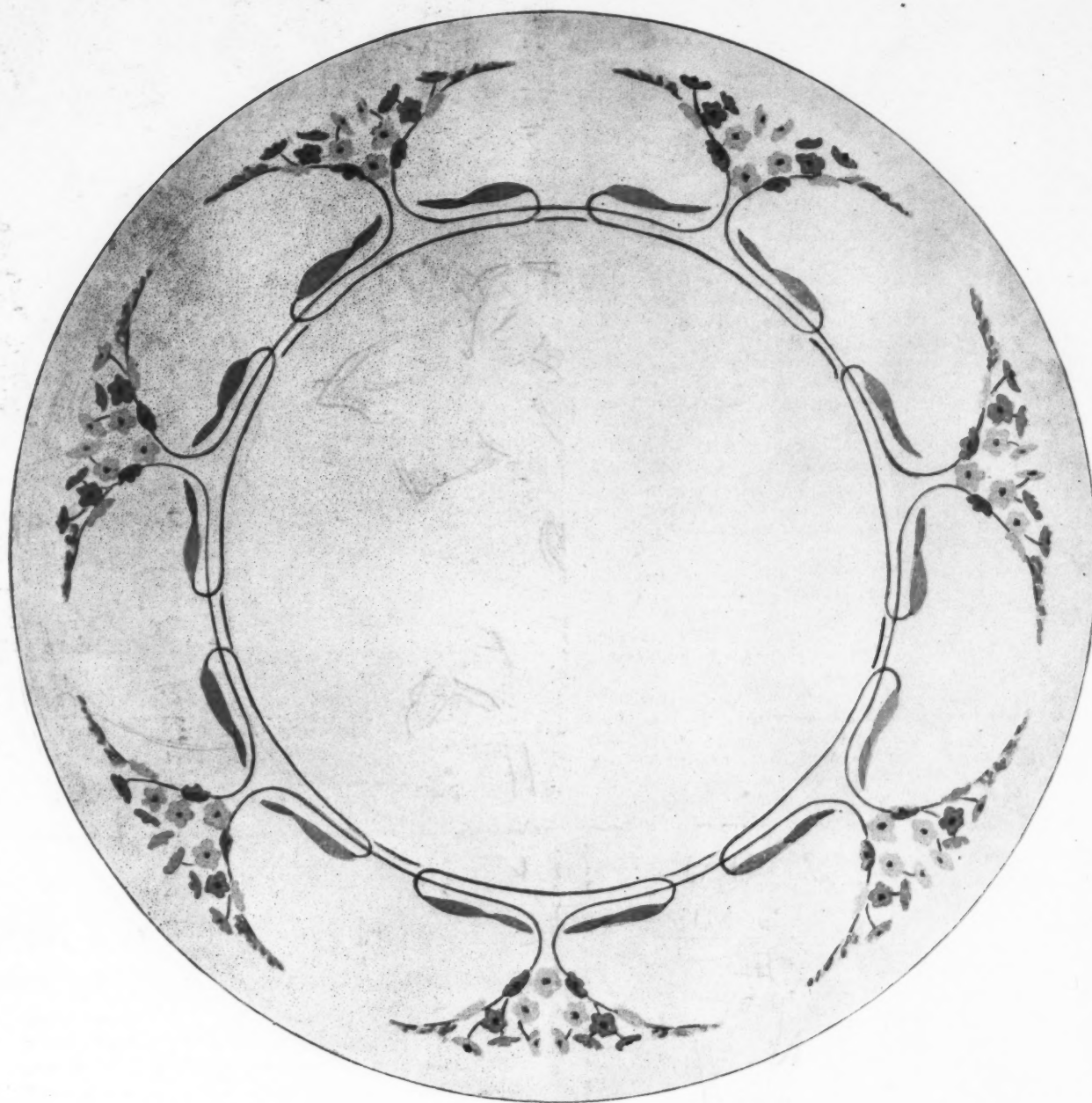
**T**HE shape of this Belleek Bowl was designed by Dorothea Warren O'Hara as also the decoration. Enamels used, Dark Blue, Old Egyptian Turquoise, Pale Lilac, Warren's White Enamel used for white around center of flowers. The White

**BOWL, PERSIAN MOTIF (Supplement)**

*Albert W. Heckman*

**F**IRST Fire—Oil in all leaves, stems and bands and dust with Water Green No. 2. Flowers are Bright Green one part and Glaze for Green two parts. Buds are Grey Blue. Second Fire—Oil in all dark blue parts and dust with Dark Blue for Dusting.

Third Fire—Dust the whole bowl with Glaze for Green.



FORGET-ME-NOT PLATE—NELL SHERROD

**P**AIN'T light flowers with Deep Blue Green and a little Turquoise and add Banding Blue for the dark ones. Centers are Yellow and Yellow Brown. Leaves and stems Apple Green, a little Dark Grey and Yellow Green and Yellow Brown. Paint a band about 3-16 of an inch wide at edge of plate with Dark Grey and a little Yellow Brown.

#### SHOP NOTE

A. H. Abbott & Co., of Chicago, one of the oldest art material houses in that city, has recently moved to No. 119 N. Wabash Ave., not far from their old address.

#### STUDIO NOTE

Mrs. Anna E. Pierce will teach in Oakland, California, during the months of July and August.

#### ANSWERS TO CORRESPONDENTS

*F. L. B.*—I am painting a chop plate and using design for a plate by Margaret Wistrand in August 1912. Would like to know the name of the flower.

*No. 2*—I have done very little dry dusting and would like to know how to keep the vein markings in the leaves lighter than the rest of the leaf. In dusting they would very naturally acquire the same depth of color. Can part of the color be taken off?

*No. 3*—The illustration of the above plate seems to have a background behind the design, what color would this be? Also, in applying a tinted background would it not have to be put on and fired before any of the dry dusting was done?

*No. 4*—Could not this design be tinted with the wet colors, and if so, would the same colors be used and in the same proportion as given for dry dusting?

We cannot find the name of the flower; it is a wild flower; colors are blue and lavender.

The light veins should be dusted separately from the leaves, to procure the difference in tone, add a little Shading Green and Dark Grey to the mixture called for, using it on the darker tone.

You would not put a background over the entire surface when your flowers are such a delicate color. A background is not necessary in this, but if it is



preferred, dust it with 1 part Pearl Grey, 1 part Ivory Glaze and  $\frac{1}{4}$  Albert Yellow; this can be done in the second fire if desired.

The same colors cannot be used when the design is painted.

A. M.—A plate with design of bands in green enamel was over fired and blistered. I have fired it twice since to blister off the remainder, but there is still some. How may I remove it successfully? The glaze seems to come off when it chips. Can more be put on satisfactorily, or is the piece spoiled for good? How can it be made to look smooth and glazed?

Enamel always takes the glaze with it. The best way to take it off is to dig out what you can with a pen knife and then go over it again with more enamel, and it will come out very satisfactorily. The smoothness of enamels depends on the way it is applied to the glaze or the firing or in getting enough flux in.

CALIFORNIA—Will you kindly tell me what yellow to use in painting the California Poppy, and whose make of paints?

Use Albert Yellow and shade with Yellow Brown. Any of the powder colors are good.

A. A.—Why are so many designs dusted on these days instead of painted, and what is the advantage or difference?

No. 2—Did you ever publish the treatment for violets for a bowl by Olga Gorenson, published Sept. 1912, and if not, please suggest a color for bowl and the conventional part of the design?

The dusting is the latest method, an unglazed effect is obtained by it, and the color has much more quality than when painted on.

The conventional part may be carried out in Gold, or the bands may be oiled and dusted with Dove Grey and the leaves with 1 part Water Green No. 2 and 1 part Ivory Glaze.

MRS. C. D.—Will you please tell me the most pleasing Fry's colors to use for ground laid bands for plates and cups and saucers, and does it make any difference whether Fry's special tinting oil or English grounding oil be used?

No. 2—Also the most pleasing color for delicate painted borders and bands?

No. 3—If a ground laid band needs retouching after first fire, is it alright to use the paint with medium and paint it on?

Three parts Ivory glaze, 1 Apple Green, a touch of Albert Yellow. Fry's special oil is the most satisfactory as it is not as heavy an oil as the other.

A soft grey is a good color. Use Dark Grey for Flesh and a little Yellow Brown. For a soft green use Yellow Green, Apple Green and Grey for Flesh. Yes.



## WEBER'S "SPHINX" KERAMIC BURNISH GOLDS



Illustration  $\frac{1}{2}$  actual size.

Highest Quality Roman, Unfluxed, White and Green Golds  
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Put up on glass slabs in absolutely Dust Proof Boxes. The CELLULOID COVER IS NOT DESTROYED WHEN TAKEN OFF THE GOLD, being held firmly by a tin cover with four clamps, which when removed, with the clamps bent upwards, serve, with lid of box closed, to keep the gold free of dust and air tight until entirely used.

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## K. E. CHERRY CHINA COLORS

Some of the new Cherry Enamels, all soft, artistic colors

|                     |                 |                   |
|---------------------|-----------------|-------------------|
| Naples Yellow       | Indian Red      | Grey Green        |
| Neutral Grey Yellow | Antique Red     | Grass Green       |
| Dark Yellow         | Pompeian Red    | Celtic Green      |
| Jonquil Yellow      | Scarlet No. 3   | Leaf Green No. 2  |
| Lotus Yellow        | Golden Red      | Florentine No. 1  |
| Canary Yellow       | Dark Red        | Florentine No. 12 |
| Mars Yellow         | Orange Red      | Turquoise         |
| Satsuma             | Warmest Pink    | Deep Turquoise    |
| Goldenrod           | Italian Pink    | Yale Blue         |
| Orange No. 3        | Rose Carmine    | Antwerp Blue      |
| Jersey Cream        | Peach Pink      | Azure Blue        |
| Old Ivory           | Maiden Blush    | Egyptian Blue     |
| Cafe au Lait        | Brown Grey      | Night Blue        |
| Buff Brown          | Marion Grey     | Amethyst          |
| Venetian Red Brown  | Pale Blue Green | Wistaria          |

Enamel Medium 16 cents per ounce.

On account of the demand for small quantities of enamels at a time by most decorators, these enamels are put up in small vials containing fully half the quantity of a standard color vial. These half vials for most colors cost 15 cents. Orange, Orange Red, Golden Red, Scarlet, Yale Blue are 18c. Night Blue and Wistaria 20c. Amethyst 25c.

SEND FOR COMPLETE PRICE LIST

including enamels and revised list of standard and dusting colors

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